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MONDAY EVENING, APRIL 4, AT 8.30 P.M.

MADAME BUTTERFLY

Opera in Three Acts, by Puccini

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CAST OF CHARACTERS

Madame Butterfly (Cho Cho San)	Anna Fitzlu
Suzuki (her servant)	Stella De Mette
Kate Pinkerton (his American wife)	Alice Homer
B. F. Pinkerton (of the U.S. Navy)	Giuseppe Agostini
Sharpless (U.S. Consul)	Mario Valle
Goro (Marriage Broker)	Amedeo Baldi

(Continued on Page Five)

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PROGRAM—Continued—

MADAME BUTTERFLY—Continued

Yamadoro (Sutor of Cho Cho San) Natale Cervi
The Bonze (Cho Cho San's unele) Pietro Do Blas
Troublo (Cho Cho San's Child)
Cho Cho San's Relatives and Friends. Servants
Conductor: Gaetano Merola

SYNOPSIS OF SCENES

ACT I. Exterior of Pinkerton's house at Nagasaki.
ACT II. Interior of Cho Cho San's home; at the back a garden
with cherries in bloom.
ACT III. Same as preceding.
PLACE. Nagasaki, Japan. TIME. The present.
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TUESDAY EVENING, APRIL 5, AT 8.15 P.M.

LA TRAVIATA

Opera in Three Acts by Verdi

CAST OF CHARACTERS

Flora Frances Morosini
Violetta Regina Vlearino

(Continued on Page Seven)

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PROGRAM—Continued—

LA TRAVIATA—Continued

Annina	Alice Homer
Alfredo Germont	Pilade Sinagra
Gastone	Amedeo Baldi
Girogio Germont	Giuseppe Montanelli
Baron Douphol	Antonio Cetti
Doctor Grenvil	Natale Cervi

Ladies and Gentlemen. Friends and Guests of Violetta, Servants, Etc.

Conductor: Gaetano Merola

SYNOPSIS OF SCENES

ACT I. Salon in the House of Violetta.

ACT II. Scene 1.—A Country House near Paris. Scene 2.—
Salon in Flora's Palace.

ACT III. Ante-chamber in Ducal Palace.

ARGUMENT

The opera opens in the house of Violetta, a courtesan, who is surrounded by her friends, all of whom are intent on pleasure, in which she, although in a dying state, tries to join. Among her lovers is Alfredo Germont, whose father, annoyed at his son's infatuation, seeks an interview with Violetta

(Continued on Page Nine)

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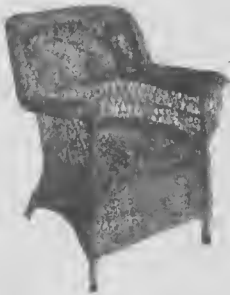
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PROGRAM—Continued—

LA TRAVIATA—Continued

and demands that she shall renounce Alfredo. Violetta promises to do so and, broken-hearted leaves the place after writing a farewell letter to her lover, Alfredo, believing she has deserted him for his rival, the Baron Douphol, goes to the house of Flora Bervoix, where a grand ball is taking place and, openly insulting Violetta before the guests, is challenged by the Baron. In the third act, Violetta, in the last stage of consumption, is anxiously expecting to see Alfredo before she dies, he having been told of the sacrifice she has made in renouncing him, and promises to return and ask her pardon. He enters, is shocked at the change in her appearance and reproaches his

(Continued on Page Eleven)

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PROGRAM—Continued—

LA TRAVIATA—Continued

father for being the cause of their misery. Violetta, finding her lover restored to her, and being kindly received by his father, entreats the doctor to give her life; seeing, however, by his manner that there is no hope, she becomes calmer and tranquilly passes away.

WEDNESDAY MATINEE, APRIL 6, AT 2.30 P.M.

CARMEN

Opera in Four Acts, by Bizet

CAST OF CHARACTERS

Don Jose	Pilade Sinagra
Escamillo	Giuseppe Montanelli
Dancairo	Natale Cervi
Remendado	Amedeo Baldi
Zuniga	Pietro De Biasi
Morales	Manuel Perez
Micaela	Madeleine Keltie
Frasquita	Alice Homer
Mercedes	Frances Morosini
Carmen	Stella De Mette

Conductor: Gaetano Merola

SYNOPSIS OF SCENES

ACT I. A public square in Seville.
 ACT II. A tavern in the suburbs of Seville.
 ACT III. A wild and rocky pass in the mountains.
 ACT IV. A square in Seville; wall of the bull ring at the back.

(Continued on Page Thirteen)

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PROGRAM—Continued—

CARMEN—Continued

ARGUMENT

Soldiers are waiting for guard to be mounted. Micaela, a village girl, appears: she seeks a brigadier (Don Jose), bearing a message from his mother. The officer on guard invites her to wait, she declines and departs. The relief guard and Don Jose come on. The square is crowded by young men. Don Jose is indifferent. Girls enter, and young men inquire for Carmen, who asserts her desire for universal dominion by flinging at the silent Don Jose the flower she wears in her dress. Factory bells ring. Girls hasten to work. Don Jose's blood is roused, but the arrival of Micaela with a letter and purse from his mother calms him, and he resolves to stifle the sudden passion Carmen has excited, and devotes himself, as his mother wishes, to Micaela. She has scarcely gone and Don Jose is about to throw Carmen's flower away, when a noise is heard in the factory. The girls rush out. Two of them have quarreled. One of them is wounded—her assailant is Carmen. Jose is ordered to take her into custody, which he does, but subsequently unfastens the cords that bind her hands. She sings, and is saucy to the officer, who resolves on sending her to prison. Don Jose and two soldiers escort her. At the foot of the bridge a sudden push from Carmen throws Don Jose down and she escapes.

The second act displays an inn. Carmen is here with friends. They sing and dance. Officers and soldiers are here also. The captain is fascinated by Carmen. A new arrival, Escamillo, appears, the victorious bull-fighter of Granada. Soldiers and gypsies welcome him. He devotes himself to Carmen. 'Tis time to close the inn. Escamillo and soldiers depart, but two smugglers, having booty in view seek Carmen's assistance. She refuses

(Continued on Page Fifteen)

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PROGRAM—Continued—

CARMEN—Continued

to accompany them, telling them she is waiting for her lover. The smugglers try to persuade Carmen to induce Jose to join their band. She agrees, and when the enamored brigadier arrives Carmen tempts him to stay in spite of the trumpet of recall. He refuses to become a deserter, and is about to quit her when an officer forces his way in and orders him out. Sabres are drawn. Carmen calls for aid. The gypsies, Carmen and Jose escape to the mountains.

The contrabandists are busy; Jose is there with Carmen, whose love is waning. He still adores her, though stung by remorse for his mother. All are quitting the haunt when Escamillo arrives. He has toiled up the rock in pursuit of Carmen, and not knowing Jose reveals his passion to him. A

(Continued on Page Nineteen)

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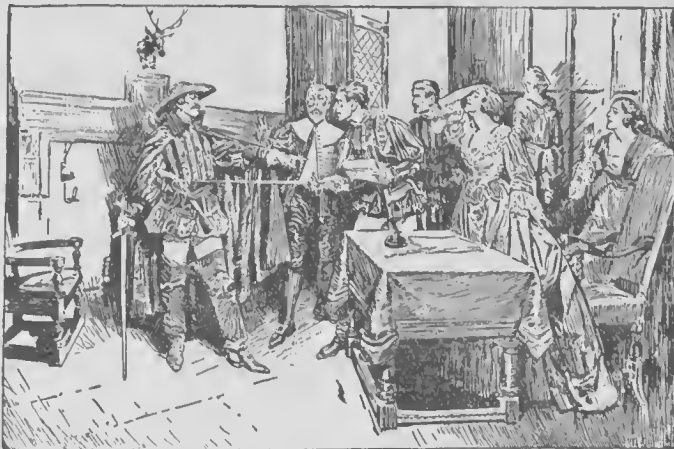
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PROGRAM—Continued—

CARMEN—Continued

fight is about to take place, but Carmen and the smugglers rush in and separate them. Jose upbraids Carmen. The sudden appearance of Micaela compels him to leave. He hesitates, but duty prevails and he follows Micaela.

A bull fight is about to begin. Escamillo is there with the faithless Carmen. He departs. Carmen's gypsy friends warn her that Jose is in search of her. She will not conceal herself and resolves to brave him. Jose comes. He tries to rekindle the old love. Carmen will not listen. Maddened with her joy at the triumph of Escamillo, Jose stabs her, and Carmen falls dead as the victorious Escamillo enters.

WEDNESDAY EVENING, APRIL 6, AT 8.15 P.M.

LA FORZA DEL DESTINO

Opera in Four Acts, by Giuseppe Verdi

CAST OF CHARACTERS

Il Marchese Di Calatrava	Natale Cervi
Donna Leonora	Bettina Freeman
Don Carlos Di Vargas	Mario Valle
Don Alvaro	Giuseppe Inzerillo
Preziosilla	Stella De Mette
Padre Guardiano	Pietro De Biasi

(Continued on page Twenty-One)

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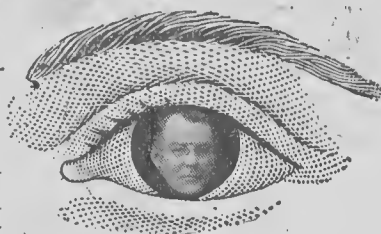
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 PROGRAM—Continued—

LA FORZA DEL DESTINO—Continued

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SCENE—Spain and Italy TIME—End of the Eighteen Century.
 Conductor: Gaetano Merola

ARGUMENT

Donna Leonora has a lover in the person of Don Alvaro, with whom
 she is on the point of eloping from the house of her father, the Marquis of

(Continued on Page Twenty-Two)

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PROGRAM—Continued—

LA FORZA DEL DESTINO—Continued

Calatrava, when the latter enters; a scene ensues, and the Marquis is slain by the accidental discharge of Don Alvaro's pistol.

Leonora, after the death of her father, believing that Alvaro has deserted her, flies, and, disguised in male attire, becomes a recluse, living in a cavern, the privacy of which is secured to her by Father Guardiano, the superior of a religious community. Her brother, Don Carlos di Vargas, becomes imbued with the belief that it is his paramount duty to hunt the world through until he finds Leonora and her lover, and by their death to avenge his father's and the dishonor brought on the name he bears.

Don Carlos and Don Alvaro, under assumed names, and unknown to each other being in the camp of the Italian and Spanish armies, Alvaro is the means of saving the life of Don Carlos from assassins, and the vow lasting friendship. Soon after this Alvaro is wounded in the battle, it is supposed mortally. Don Carlos finds in the wounded man's possession a portrait of Leonora, which confirms him in his suspicion that his new friend is none other than Alvaro.

Alvaro under the name of Father Raffaello, becomes a friar in a re-

(Continued on Page Twenty-Three)

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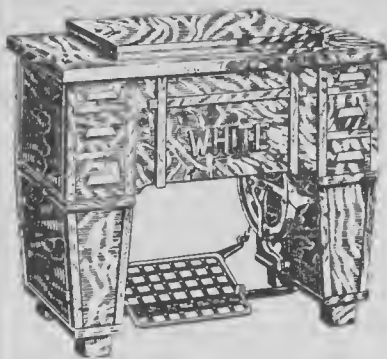
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PROGRAM—Continued—

LA FORZA DEL DESTINO—Continued

ligious establishment situated in the immediate vicinity of the cavern in which Leonora is secluded. Don Carlos again finds and compels him to fight: Carlos falls—this time mortally wounded. Leonora enters from her cavern, and the three recognize each other. Don Carlos calls upon his sister to embrace him before he dies, seizes the opportunity to stab her, and then expires. Leonora implores the forgiveness of Heaven for Alvaro, who, humbled in heart by her earnest accents, throws himself penitent at her feet and the curtain falls at the death of Leonora.

THURSDAY EVENING, APRIL 7, AT 8.15 P.M.

LUCIA DI LAMMERMOOR

Opera in Four Acts, by Donizetti

CAST OF CHARACTERS

Henry Ashton	Giuseppe Montanelli
Lucia	Regina Vicarino
Edgar of Ravenswood	Piladre Sinagra
Raymond	Natale Cervi
Norman	Antonio Cetti
Alice	Alice Homer
Lord Arthur Bucklaw	Amedeo Baldi

Conductor: Gaetano Merola

SYNOPSIS OF SCENES

ACT I. Scene 1.—A Wood Scene. Scene 2.—A Garden of Lucia's House.

(Continued on Page Twenty-Four)

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PROGRAM—Continued—

LUCIA DI LAMMERMOOR—Continued

ACT II. Scene 1.—A Room in Ashton's House. Scene 2.—
Reception Room in Ashton's House.

ACT III. Scene 1.—A large Hall in Ashton's House.

ACT IV. A Cemetery.

The story relates the love of Sir Edgar Ravenswood for the lovely Lucia, sister to Lord Ashton, whose political opposition to Sir Edgar was made the more bitter by the fact that he (Lord Ashton) was holder of the forfeited Ravenswood estates. Her brother furthermore, desires Lucia to marry Lord Arthur Bucklaw, as such a union would be beneficial financially to Ashton. Lucia, however, prefers the poor Ravenswood and declares her love for him.

While absent on a journey, Sir Edgar dispatches many a proof of his fidelity to Lucia; they are, however, intercepted by her brother. Lucia is still true to her love. Finally, Ashton forges a paper telling of the unfaithfulness of Ravenswood. Lucia, driven almost to madness, at length consents to become the bride of Bucklaw.

The marriage takes place, but amid the festivities of the guests, after the newly wedded pair retired, groans are heard proceeding from the nuptial chamber. Lord Bucklaw is discovered, bleeding to death. The storm of remorse has proved too much for Lucia, who, in wild mania, brandishes the sword of her husband whom she has slain. Soon her senses return, but only as life departs. The terrible event precipitates her death, and wakes remorse in the heart of Lord Henry Ashton. Sir Edgar returns to take a last look upon her whom he loved, and finds that she has been faithful unto death.

FRIDAY EVENING, APRIL 8, AT 8.15 P.M.

THAIS

Opera in Three Acts, by Massenet

CAST OF CHARACTERS

Thais	Anna Fitzlu
Athanael	Mario Valle
Nicias	Pilade Sinagra
Polemone	Pietro De Biasi
Cobina	Stella De Mette
Croble	Frances Morosini
Myrtale	Alice Homer

SYNOPSIS OF SCENES

ACT I.—Scene 1.—The Camp of the Cenobites near the Nile
Scene 2.—The House of Nicias at Alexandria.

ACT II.—Scene 1.—Thais Apartments. Scene 2.—A Street in Alexandria.

ACT III.—Scene 1.—A Desert Oasis. Scene 2.—Convent of the White Sisters.

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PROGRAM—Continued—

SATURDAY MATINEE, APRIL 9, AT 2.30 P.M.

FAUST

A Lyric Drama in Five Acts, by Charles Gounod

CAST OF CHARACTERS

Faust	Giuseppe Agostini
Mephistopheles	Pietro De Biasi
Marguerite	Madeleine Keltie
Valentine	Mario Valle
Siebel	May Barron
Wagner	Manuel Perez
Martha	Alice Homer

Students, Soldiers, Villagers, Etc.

SYNOPSIS OF SCENES

ACT I. Scene 1.—Dr. Faust's Study. Scene 2.—Fair in Nuremberg.
ACT II. Margurite's Garden.
ACT III. Street in Nuremberg.
ACT IV. Marguerite's Prison.

STORY OF THE OPERA

Faust, a German philosopher, after a life of meditation, wearies of the emptiness of human knowledge and his own ability to unravel the mysteries of Nature. He summons to his aid the Spirit of Evil, who appears to him

(Continued on Page Twenty-Seven)

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PROGRAM—Continued—

FAUST—Continued

under the form of Mephistopheles. Through the supernatural power of the latter, Faust is restored to youth, endowed with personal beauty and luxurious charm. Mephistopheles, in a vision, reveals to him the village maid, Marguerite, with whom the student falls in love. Marguerite, noted for her loveliness, has been left by her soldier brother, Valentine, under the care of Dame Martha, a worthy but not very vigilant personage. The maiden at first rejects the stranger's advances, but through the intervention of Mephistopheles, he urges his suit, and Marguerite's resistance is at length overcome. Valentine, on returning from the wars, learns what has occurred. He challenges his sister's betrayer, but, through the intervention of Mephistopheles, he is killed in the duel. Marguerite, horror-stricken at the calamity of which she is the cause, gives way to despair. Her reason becomes affected and in a frenzy she kills her infant. She is thrown into prison, and Faust, aided by Mephistopheles, obtains access to the cell in which she is confined. They both eagerly urge her to fly, but Marguerite, in whom holier feelings have obtained the ascendant, spurns their proffered aid and expires. Mephistopheles is triumphant at the apparent success of his schemes to destroy a human soul, but a chorus of heavenly voices is heard proclaiming that there is a pardon for the repentant sinner, and the Evil One, foiled and overcome, crouches in terror as the spirit of Marguerite is borne to heaven by ministering angels.

(Continued on Page Twenty-Eight)

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PROGRAM—Continued—

SATURDAY EVENING, APRIL 9, AT 8.15 P.M.

CAVALLERIA RUSTICANA

Opera in One Act, by Pietro Mascagni

CAST OF CHARACTERS

Santuzza	Bettina Freeman
Lola	May Barron
Mama Lucia	Alice Homer
Turridu	Giuseppe Inzerillo
Alfio	Nicola D'Amico

Chorus of Villagers, Etc.

SCENE—A Public Square in a Sicilian Village

(Continued on Page Twenty-Nine)

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PROGRAM—Continued—

CAVALLERIA RUSTICANA—Continued

SYNOPSIS OF "CAVALLERIA RUSTICANA"

The curtain rises on Easter Festivities of the peasants. Turridu, son of Dame Lucia, keeper of the village inn, having returned home from service in the army, soon becomes the favorite of all the village maidens, among whom is Santuzza, who is the chosen one, and who is soon betrayed by Turiddu. Previous to his joining the army Turiddu had courted the pretty Lola, the village belle, but on his return finds her wedded to Alfio.

When Turiddu meets Lola they are reconciled, and he neglects Santuzza, while Lola is faithless to her husband. Santuzza, distracted with being abandoned, tells Alfio of the intrigue of the guilty pair. He challenges Turiddu to mortal combat, who unwillingly accepts the defl, and is killed.

(Continued on Page Thirty)

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PROGRAM—Continued—

SATURDAY EVENING, APRIL 9, AT 8.15 P.M.

I PAGGLIACCI

Opera in Two Acts, by R. Leoncavallo

CAST OF CHARACTERS

Nedda Madeleine Keltie
Harlequin Amedeo Baldi
Canio Giuseppe Inzerillo

(Continued on Page Thirty-One)

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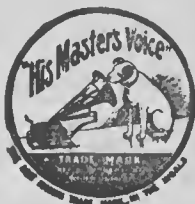
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PROGRAM—Continued—

I PAGGLIACCI—Continued

Tonio Giuseppe Montanelli
 Silvio Nicola D'Amico
 Conductor: Gaetano, Merola

SYNOPSIS OF SCENES

ACT I.—A Village Street and the arrival of the Mountebanks.
 Afternoon.

ACT II.—A Scene in the Traveling Theatre. Evening.

PROLOGUE.—The story is introduced by the clown, who sings, before the curtain rises, of the tragic sorrows and passions of buffoons.

ACT I.—Canio is the chief of a little band of strolling mountebanks. His wife, Nedda, is a vain, pretty baggage, and he does not trust her. Tonio a hunchback, malicious, the clown, makes hot love to her in the village where they are to play upon the day of their arrival. She repulses him and strikes him with a whip. In revenge he brings Canio upon Nedda and her lover. Silvio runs away and Canio does not see his face. There are bitter words between man and wife, and Canio, in agony prepares for his clowning.

ACT II.—The people gather to see the show, and Silvio is in the crowd. The play is the old story of Pantaloon's jealousy and the love of Columbine and Harlequin. The crazy Canio acts with such realism that the peasants are enraptured. Suddenly he asks the name of the lover. Nedda defies him. He stabs her and kills Silvio, who starts from his place. Laughing madly, he shrieks out: "The comedy is finished!"

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